



# Royal Academy of Music

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

## Orchestral Concert

AT

QUEEN'S HALL

*(Sole Lessees: Messrs. CHAPPELL & CO., Ltd.)*

ON

**Thursday, March 27th, 1919,**

**At Three o'clock.**

Conductor - - Sir A. C. MACKENZIE, Mus.D., LL.D.

# Royal Academy of Music.

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Mr. Beard, P.

Miss Cochrane, P.

Mr. Corlett, C.

“ Garrity, F. P.

Miss Greenish, D.

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“ Lockwood, F.

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# PROGRAMME.



SYMPHONIC VARIATIONS—Pianoforte ... ... ... *César Franck*  
MR. BRYDEN MONTEITH.

CRADLE SONG (MS.) “Sleep, gentle sleep” (*Drinos and Cassandra*)  
*Arthur L. Sandford*  
(Sir Michael Costa Scholar.)  
MISS MAY BLYTH.  
(Sainton Dolby Scholar.)

MOLTO LENTO } FROM CONCERTO—Violin *Hamilton Harty*  
ALLEGRO CON BRIO }  
MISS GLADYS CHESTER.  
(Gowland Harrison Exhibitioner.)

CHORAL POEMS ... ... { “The Mother” } *Frederick Corder\**  
“Sunset”  
THE CHOIR

Soprano Solo: Miss GWLADYS PARTRIDGE.  
Conducted by the Composer.

CONCERTO IN D MINOR (No. 2)—Pianoforte ... ... *York Bowen\**  
MISS PHYLLIS HUXHAM.

SONG “Fair Spring is returning” (*Hiawatha*) *Coleridge-Taylor*  
MISS RENE BLACKIE.

VARIATIONS—Violoncello ... ... ... ... *Boëllmann*  
MR. PETER MUSCANT.

SONG ... “Ella Giammai M’amo” (*Don Carlo*) ... *Verdi*  
MR. LEONARD HUBBARD.  
(Ada Lewis Scholar.)

FIRST MOVEMENT FROM CONCERTO } ... ... *Tschaikowsky*  
IN B FLAT MINOR—Pianoforte }  
MR. LESLIE ENGLAND.  
(Associated Board Exhibitioner.)

\* Ex-Student.

BROADWOOD CONCERT GRAND PIANOFORTE.

# PROGRAMME.

THURSDAY, MARCH 27th, 1919.

No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.

SYMPHONIC VARIATIONS—Pianoforte ... *César Franck*  
MR. BRYDEN MONTEITH.

CRADLE SONG (MS.) "Sleep, gentle sleep" (*Drinos and Cassandra*) ... ... *Arthur L. Sandford*  
(Sir Michael Costa Scholar)  
MISS MAY BLYTH.  
(Sainton Dolby Scholar.)

SLEEP, gentle sleep !  
Approach these eyes with velvet-soft caress,  
And weave thy spell of tenderness—  
Reveal the beauties of the kind star-shine.

Angels of Love !  
Float down from Heav'n amidst the twilight beams,  
And woo this new-born soul to perfect dreams  
Of all the peace that lies beyond the moon ;  
Croon, sweetly croon.

Sleep, baby, sleep !  
In slumber-land no sorrow shall draw near ;  
Thy mother's love is whispered in thine ear—  
Sleep, darling, sleep ;  
O, darling, sleep !

*Karl Jackson.*

MOLTO LENTO } FROM CONCERTO—Violin  
ALLEGRO CON BRIO } *Hamilton Harty*  
MISS GLADYS CHESTER.  
(Gowland Harrison Exhibitioner.)

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CHORAL POEMS { "The Mother" } *Frederick Corder\**  
"Sunset"

## THE CHOIR.

Soprano Solo : Miss GWLADYS PARTRIDGE.

Conducted by the Composer.

"THE MOTHER."

HER son is dead ;  
His contest done, his torch blown out,  
Life's flaming light.  
See her bowed head,—  
The mourning veils close draped about,  
Her cheeks grown white,  
None now bears on that flaming light.

She should not mourn,  
Her son has died a hero's death  
To save the weak.  
Brave was he born,  
And she it was who gave him breath,  
First heard him speak :  
O great are those who serve the weak !

But mothers' souls  
And bodies ache when dear sons die ;  
Their race will fade ;  
Useless the tolls they paid  
To pain ; the heart-wrung sigh,  
The prayers they pray'd—  
Nought matters hence : their race will fade.

Not so ! Men live  
In ev'ry noble word and deed  
More than in flesh ;  
Thus can they give  
More than themselves. Their minds sow seed  
That flow'rs afresh,  
How little then is death of flesh !

But mothers find  
Their children very fair to see ;  
Sweet smiles, sweet eyes,  
Young arms that wind  
Round necks in loving pleasantry  
With quick surprise.  
Ah, mothers need those smiles and eyes !  
But what of pride ?  
She too is great who gave a son  
To yield his life.  
How well he died !  
How warm the gratitude he won  
In that stern strife !  
How blest his sacrifice of life !  
Yet still she weeps,  
This mother, for she loved him so ;  
Loved all his ways.  
Homeward she creeps . . .  
Such anguish only mothers know—  
Such bitter days.  
O, how she loved his winsome ways !

*Georgette Agnew.*

“ SUNSET ”

**H**AST thou left thy blue course in Heaven,  
O golden-haired god of the sky ?  
The west has opened its gates  
And the couch of thy rest is nigh.  
The waves leap up to behold thy beauty,  
Each lifts a trembling head ;  
They see thee lovely in sleep,  
And shrink away in dread.  
Rest, oh sun ! in thy cave of shadows,  
To-morrow in joy to soar,  
When the strife of Dargo is past,  
Like sounds that are no more.  
When the chiefs return in their glory,  
When the sounding shell is high,  
Take again thy blue course in heaven,  
O golden-haired god of the sky !

*Ossian (Versified by N. Carlton Hill.)*

CONCERTO IN D MINOR (No. 2)—Pianoforte *York Bowen\**  
Miss PHYLLIS HUXHAM.

SONG “ Fair Spring is returning ” (*Hiawatha*) *Coleridge-Taylor*  
Miss RENE BLACKIE.

**S**PRING had come with all its splendour,  
All its birds and all its blossoms,  
All its flower's and leaves and grasses.  
Sailing on the wind to Northward,  
Flying in great flocks, like arrows,  
Like huge arrows shot through heaven,  
Pass'd the swan the Mahnabezee,  
Speaking almost as a man speaks,  
And in long lines waving, bending  
Like a bow-string snapp'd asunder,  
The white goose, the Waw-be-wa-wa ;  
And in pairs or singly flying,  
Mahng the loon, with clan'grous pinions,  
The blue heron, the Shuh-shuh-gah,  
And the grouse the Mush-kodesa.  
In the thickets and the meadow  
Pip'd the blue-bird, the Owaisa ;  
On the summit, the summit of the lodges,  
Sang the robin the Opechee.  
And the sorrowing Hiawatha,  
Speechless in his infinite sorrow,  
Heard their voices calling to him,  
Went forth from his gloomy doorway ;  
Stood and gaz'd into the heaven,  
Gaz'd upon the earth and water.

VARIATIONS — Violoncello . . . . . *Boëllmann*  
Mr. PETER MUSCANT.

SONG ... "Ella Giammai M' amò" (*Don Carlo*) ... *Verdi*  
 MR. LEONARD HUBBARD.  
 (Ada Lewis Scholar.)

**E**LLA giammai m'amò ! no ! quel cor chiuso è a me,  
 Amor per me non ha !  
 Io la rivedo ancor contemplar trista in volto,  
 Il mio erin bianco il dì che qui dì Francia venne.  
 Ove son ? Quei doppier presso a finir !  
 L'aurora imbianca il mio veron,  
 Gia spunta il dì !  
 Passar veggio i miei giorni lenti !  
 Il sonno, o ! Dio, spari da miei occhi languenti,  
 Dormirò sol nel manto mio regal  
 Quando la mia giornata è giunta a sera,  
 Dormirò sol sotto la volta nera,  
 Là nell'avel del l'Escurial !  
 Se il serto regal a me desse il poter,  
 Di leggere nei cor che  
 Dio può sol veder !  
 Se dorme il prence, veglia il traditore,  
 Il serto perde il Re, il consorte l'onore !  
 Ella giammai m'amò !  
 No ! quel cor chiuso m'è, amor per me non ha !

## ENGLISH TRANSLATION.

**M**Y ! she has never lov'd me !  
 Closed for me is her heart,  
 No love for me hath she.  
 Still I can see her gaze on my white hairs,  
 With her eyes full of sadness,  
 When she came hither from France that day.  
 Where am I ? Both these tapers burnt out !  
 The dawn lights up yon terrace,  
 'Tis break of day !  
 The days pass slowly and sadly,  
 Sleep ne'er brings me its balm, pure and holy.  
 Lone I shall sleep, drest in regal mantle,  
 When o'er life's day death's night is sternly closing.  
 Lone I shall sleep, in darkest vault reposing,  
 And 'neath th' Escurial unmourned shall rest.  
 Ah ! could my crown the power confer on me,  
 To read in ev'ry heart what God alone can see !  
 When sleeps the monarch, traitors ply their trade.  
 His crown is wrested from him, by his queen he's betrayed.  
 She never loved me, No ! No !  
 Her heart's clos'd against me,  
 No love for me hath she.

FIRST MOVEMENT FROM CONCERTO  
 IN B FLAT MINOR—Pianoforte } ... *Tschaikowsky*  
 Mr. LESLIE ENGLAND.  
 (Associated Board Exhibitioner.)  
 \* Ex-Student.  
 BROADWOOD CONCERT GRAND PIANOFORTE.

## A SHORT HISTORY OF THE

## Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which,

although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

The Junior Department of the Academy provides sound and suitable instruction for pupils who are too young to be admitted as ordinary students, and whose time is chiefly occupied with their general education.

Full particulars of the Course of Study, Fees and Regulations are given in a separate Prospectus, which can be obtained on application.

N.B.—The conditions and Course of Study of the Junior Department being quite different from those of the Senior School, no term or half-term in the Junior Department can be taken in place of any of those which must be kept (or completed) by the Full Student in the Senior School.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 22 to 26.

## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

Annual Subscriptions are due on January 1st.

## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 17). Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.

## SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof.

## PRIZES.

There are also thirty-nine Memorial and other Prizes which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

## PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 18.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students, except in the Junior Department, particulars of which are given in a separate prospectus.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 27), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

### CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

Attendance at the classes numbered 8 and 9 is not obligatory.

### SPECIAL COURSES.

1.—Special course for students who make Dramatic Elocution their principal subject of study:—

Elocution, 2 lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment, followed by Dancing.

A Language of the student's own choice.

Elements of Music, followed by Sight-Singing.

2.—Special Course for Students who make Drama their principal subject of study:—

Dramatic Class and one half-hour private lesson weekly.

2nd Study, a Musical Subject chosen by student.

Elocution, 20 minutes private or class of 3 to the hour.

Deportment, followed by Dancing.

Elements of Music, followed by Sight-Singing.

### FEES.

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum	12	12	0

### OPTIONAL SUBJECTS.

	Per term.
Additional Principal Study—	
One lesson per week (30 minutes)	4 4 0
Two lessons per week (30 minutes each)	7 7 0
Additional Second Study, one lesson per week	2 2 0
Dramatic Class (Ordinary Students)	2 2 0
,, „ (Students who discontinue all other subjects)	3 3 0
*Diction	1 1 0
Elocution	1 1 0
Accompaniment	1 1 0
Dancing	1 1 0
Stage Dancing	1 1 0
Deportment and Gesture	1 1 0
Fencing	1 11 6
Physical Drill	1 1 0
Italian, French, German	1 1 0
Aural Training, Transposition, and Improvisation—	
Class of not less than three (30 minutes)	1 1 0

\* Free to Students whose principal study is Singing.

Private lessons in any of the Optional Subjects given on p. 19 may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee. Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

#### THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

#### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

#### LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and at moderate prices.

#### THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 12,278 Candidates have presented themselves for this examination, of whom an average of 31.42 per cent. have passed.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, November 13, except on payment of an extra fee.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Easter and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

## Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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Ebsworth, Miss	1 1 0	26 5 0
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Erard, Messrs. S. & P.	5 5 0	
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